

THE WORLD'S MOST FAMOUS MONSTERS APPEAR IN...

HAMMER

THE HOUSE OF

CURSE OF FRANKENSTEIN

FREE COLOUR DRACULA
POSTER - details inside

FEAR FILMS OF THE 1930s

Monster Pin-Ups of
LEE and KABLOFF

MOAT OF THE LIVING DEAD

HOLLYWOOD HORRORS

PLUS LOTS MORE FROM THE WORLD'S TOP HORROR ARTISTS AND WRITERS!

HOUSE OF HAMMER BARGAIN BASEMENT

HOUSE OF HAMMER

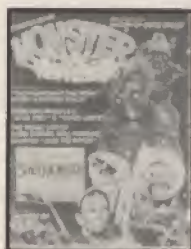


HoH 1.....35p
21 page illustrated adaption
of 1958 Dracula; Kronos; Lee
biography & filmog.



HoH 2.....35p
Curse of Frankenstein Part 1;
Devil A Daughter, At Hammer
Studios; Hammer Monster
Make-up, etc.

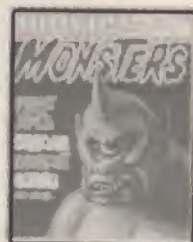
MONSTER FANTASY



MF (US) 4.....35p
100pgs, Star Trek, Bar-
barella, SF films

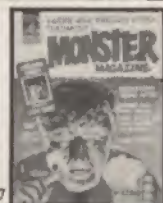
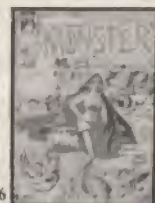
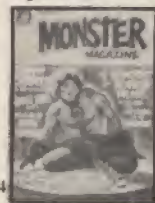
MOVIE MONSTERS

Though it only ran four issues
in the USA, **Movie Monsters**
was one of the top American
horror magazines. Each issue
contains 84 pages.



MM (US) 1.....35p
Planet of Apes, Gorgo, Exor-
cist, Dracula (Lee), Star Trek,
Sinbad

QUASIMODO'S MONSTER MAGAZINE



QMM4.....35p
Space 1999, Films of
Roger Corman, Exorcist
interview.

QMM5.....35p
Six Million Dollar Man,
Peter Lorre, Space 1999,
etc.

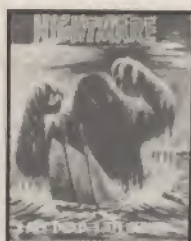
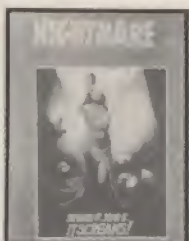
QMM6.....35p
Shatner on Star Trek,
Death Race 2000, The
Story of Hammer

QMM7.....35p
Nimoy (Spock) story, Bug
Star Trek, Splat films,
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Savage, 1 Million Years BC,
Lugosi.



MM (US) 3.....35p
Wolfman, Batman, Godzilla,
Karloff, Forbidden Planet

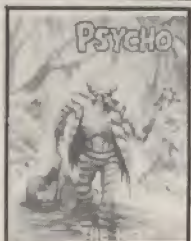


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Flash Gordon, Chaney, Disney,
Star Trek, The Thing, Harry-
hausen

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CONTENTS

EDITORIAL..... 4
Editor's notes (Sez Dez?) plus
our terrific subscription offer.

HAMMER HAPPENINGS..... 3
All the news on what's coming
from Hammer Films and *House
of Hammer* magazine.

CURSE OF FRANKENSTEIN..... 5
The concluding part of our illus-
trated adaptation of the 1957
Hammer classic.



MEDIA MACABRE..... 15
Review of 'lost film' *The Werewolf
of Washington*, plus news, and
views of upcoming screen screams.

THE DECLINE AND FALL OF
THE FRANKENSTEIN MON-
STER..... 18

From Karloff to Carradine, our
special feature on the many
reincarnations of Mary Shelley's
creation.



POST MORTEM..... 24
At last! Our letters column with
the first handful of readers' rants
and ravings.

THE FRANKENSTEIN GAL-
LERY..... 25
Karloff, Lee, Lugosi, Chaney . . .
the top ten famous monster-men
caught as portrait pin-ups.

GOLDEN AGE OF HORROR..... 29
The Voice of Horror—Lon Chaney
Speaks! A look at the Man of a
thousand faces.



KRONOS..... 34
The final part in our terrifying
illustrated adventure starring the
fearsome vampire slayer.

HAMMER ANSWER DESK..... 39
Another new feature! All you
wanted to know about Hammer
Films.

EFFECTIVELY SPEAKING..... 40
Special effects in Hollywood mon-
ster-dom during the 1950s.



NIGHT OF THE LIVING
DEAD..... 44
In case you missed it—our review
of this low-budget classic horror
film.

VAN HELSING'S TERROR
TALES..... 48
A murderer loose in the Florida
swamps . . . that's the theme of
our latest illustrated shiver-giver!



Editorial

WELCOME to our action-packed third issue, which is a special "All-Frankenstein" edition. For, not only are we featuring the epic climax of Hammer's 1956 *Curse of Frankenstein* classic, but we're also including our "Decline and Fall of the Frankenstein Monster" feature tracing the film history of Mary Shelley's world-famous creation. And, as an added bonus, we've compiled a special photo-feature bonus of our top ten monstermen, "The Frankenstein Gallery".

To make this issue a real collector's item, as well as featuring the modern-day kings of horror, Christopher Lee and Peter Cushing we've also crammed in Boris Karloff and a five page feature on the man who virtually single-handedly created screen-terror... Lon Chaney!

For those of you who delight in reading about little-seen screen screams, don't miss our opinionated reviews of *Werewolf of Washington*—a film yet to be released in Britain, and that low-budget creepy classic, *Night of the Living Dead*.

Add to the above our look at Hollywood Horrors (from *War of the Worlds* to *The Deadly Mantis*, and regular features *Media Macabre*, *Van Helsing's Terror Tales* and *Captain Kronos*, plus new columns, *Hammer Answer Desk* and *Post Mortem*, and you can see how we've so quickly got the reputation for producing the world's most feature-packed, top quality value-for-money horror magazine ever!

Lee Quinn
EDITOR

HAMMER HAPPENINGS

ON FILM...

Based on the true life history of Vlad Tepes (or Tsepesh) comes another new Hammer project, *VLAD THE IMPALER*. Vlad was a 15th century tyrant who impaled his foes with huge wooden stakes, leaving them to squirm and wriggle until the last drop of blood drained from their bodies. His father had been a member of The Order of the Dragon, 'dragon' being 'Dracul' in their language. Hence his full name... Prince Vlad, Dracula—which means 'of the family of the Dragon'.

• This is it! The news item we hinted at last issue... the identity of the latest world-famous monster to be added to Hammer's list of fear-filled film fiends. Following in the footsteps of Dracula, The Mummy and The Werewolf, it's none other than... THE LOCH NESS MONSTER!

IN PRINT...

• Because of the wealth of Frankenstein material in this issue, the promised comic-strip adaptation of *Legend of the Seven Golden Vampires* has been held over, and will now appear, complete, in next month's issue. Drawn by Brian Lewis, who did this month's terrific cover, we promise you it will be our best adaptation yet!

• Also in number 4, we'll be looking at Mexican Monsters in our "Horror Around the World" feature which was pushed out of this issue by the Frankenstein Monster (and when that gentleman pushes, you don't argue!). Plus a fantastic feature on Oriental horror films... which are so different to our own kind of cinema, you'll have to read the feature and see the incredible pictures to believe it!

FREE POSTER OFFER...



If you're one of the first 250 people to subscribe to *House of Hammer*, not only will you avoid the risk of missing an issue at your newsagent, but you'll receive a **completely free** 30 x 40 inches poster of *Dracula Has Risen From The Grave!*

Annual (12-issue) rates for Great Britain are £5.46 and should be sent to: **HAMMER SUBSCRIPTIONS**, General Book Distribution, Melton Road, Thurmaston, Leicestershire.

At the time of going to press, all news items in this magazine are believed to be correct, but the editor accepts no responsibility for misleading items due to last minute production changes.

PROLOGUE

IT IS MONSTROUS! THAT I, BARON FRANKENSTEIN, AWAIT DEATH ON THE SCAFFOLD FOR A CRIME I DID NOT COMMIT! IF ONLY PAUL KREMPE WOULD COME FORWARD... HE KNOWS I AM INNOCENT! HE ALONE KNOWS THE FULL STORY...



"...WE TOOK THE FINEST HANDS OF THE WORLD'S GREATEST SCULPTOR."



THEY THINK ME INSANE! EVEN PAUL IS AGAINST MY PROJECT! BUT I CAN DO IT... ALONE IF NECESSARY! SOON THE TRULY DESERVED GLORY WILL BE MINE, WHEN I HAVE CREATED...



...THE WORLD'S MOST PERFECT BEING!

"BUT PAUL TRIED TO STOP ME! HIS BLUNDERING ALMOST LOST FOR ME THE BRAIN OF A BRILLIANT SCIENTIST... A BRAIN I HAD KILLED TO ACQUIRE!"



"AND THEN, THAT ALMOST FATAL NIGHT IN MY LABORATORY AT THE TOP OF MY HOUSE..."

AND NOW, THE FINAL TEST... ELECTRICITY TO START THE LONG-STILL HEART BEATING ONCE MORE!



"IT WORKED! WITH THE HELP OF A FREAK LIGHTNING STORM, MY CREATURE LIVED! BUT..."

NO, STAY BACK! I'M YOUR MASTER... YOUR MASTER!



The CURSE of FRANKENSTEIN



THE CREATURE —
IT'S STRANGLING
VICTOR!

"DIMLY I SAW PAUL
SPRINGING
PAST ME, A HEAVY
STOOL IN HIS HAND..."



GRAGHH!



"AS THE PAIN EBBED, A FANTASTIC EXULTATION
SEIZED ME..."

PAUL—I'VE DONE IT!
I'VE CREATED A
MAN!

YOU'VE CREATED
A MONSTER! IT TRIED
TO KILL YOU!



THAT WAS YOUR FAULT,
PAUL—THE BRAIN WAS
DAMAGED WHEN YOU
ATTACKED ME, REMEMBER!
BUT I CAN REPAIR THE
DAMAGE...

NO! YOU MUST
DESTROY THE
CREATURE NOW—
BEFORE IT REGAINS
CONSCIOUSNESS!



I SHALL
OPERATE ON
THE BRAIN
TOMORROW...

FOR YOUR OWN
SAKE, VICTOR,
AND FOR THE SAKE
OF MANKIND—
YOU MUST BE
STOPPED!



BUT I WAS RESOLVED THAT NOTHING SHOULD
STOP ME NOW...

YOU ARE GOING TO
YOUR LABORATORY
AGAIN, VICTOR? ONE
OF THESE DAYS I MUST
COME UPSTAIRS AND
INSPECT... MY RIVAL!

A STRANGE
WAY TO REFER
TO MY WORK
DEAR... BUT NOT
INAPPROPRIATE!



BUT ELIZABETH
WOULD HARDLY BE
EDIFIED BY THE SIGHT
OF THAT CREATURE,
WITH ITS TORN
BANDAGES, STRAPPED
TO THE BENCH...



I OPENED THE DOOR
OF THE LABORATORY...

NO!



THE CREATURE...



... HAS GONE!



I RAN TO THE VILLAGE FOR PAUL.
I HAD TAKEN TWO RIFLES FROM
MY ARMOURY, THOUGH I HOPED
WE COULD MANAGE WITHOUT
FIRING THEM...

I'VE SEARCHED
THE HOUSE AND
GROUNDS... THE
CREATURE MUST
BE IN THE WOODS!



THE THING... IT
BROKE MY STICK!
MY GRANDSON...
IS IT AFTER HIM,
TOO?

THE OLD MAN'S
BLIND, PAUL—HE'S
SEEN NOTHING!
BUT WE'RE CLOSE!



THERE!

WAIT, PAUL! THE
BOY'S RUNNING
OFF—HE HASN'T
NOTICED THE
CREATURE, AND
HE'S IN NO DANGER!



No!

BEFORE I COULD STOP HIM, PAUL
RAISED HIS RIFLE...





I CARRIED THE LIFELESS CORPSE FROM THE GRAVE IN THE WOODS, BACK TO THE HOUSE AND MY LABORATORY...



I'LL GIVE YOU LIFE AGAIN!

NIGHT AFTER NIGHT I LABOURED TO REPAIR THE CREATURE'S BRAIN. THEN ONE EVENING I WAS WAYLAIN BY MY MAID—JUSTINE...



YOU SHAN'T MARRY THAT ... THAT WOMAN! IT'S ME YOU'VE GOT TO MARRY! I'M GOING TO HAVE A CHILD!



YOU STUPID LITTLE FOOL! THE FATHER COULD BE ANY MAN IN THE VILLAGE!



IF YOU DON'T MARRY ME, I'LL TELL HER ALL ABOUT US— AND I'LL TELL EVERYONE WHAT YOU'RE DOING IN THAT LABORATORY OF YOURS!

I WANT YOU OUT OF THIS HOUSE TOMORROW MORNING!



I'VE DISMISSED JUSTINE, MY DEAR!

I'M GLAD, VICTOR! SHE'S ALWAYS BEEN SO INSOLENT! AND WE'RE TO BE MARRIED IN TWO WEEKS' TIME. NOTHING MUST SPOIL OUR WEDDING!



NEXT MORNING I RESUMED WORK IN THE LABORATORY. I WAS READY AT LAST TO BRING MY CREATURE TO LIFE AGAIN...

NOW I CAN OPERATE THE CONTROLS SINGLEHANDED ... THIS TIME THERE WILL BE NO MISTAKES...



AFTER A FEW HOURS, THE CREATURE WAS MOVING VERY GENTLY AND LINGUIDLY IN THE FLUID...

I WILL HELP YOU FROM THE TANK! SHOW YOURSELF A MAN, AND WE WILL TALK AS EQUALS ... IF YOU ARE STILL SUBHUMAN, I WILL TEACH YOU...



YOU KNOW WHERE YOU ARE? ARE YOU COMFORTABLE? DO YOU UNDERSTAND WHAT I'M SAYING?

UB-UBBLE GLOG



"THE GOBBLING SOUNDS SICKENED ME, BUT I RESOLVED TO HAVE PATIENCE..."

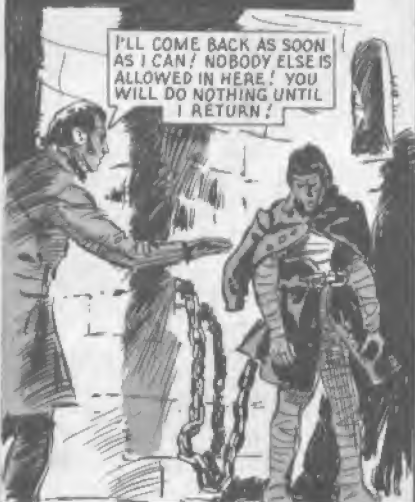


THE CREATURE MUST BE GIVEN TIME TO RELEARN THE MOTOR SKILLS THAT WILL CONTROL ITS NEW LIMBS AND HEAD AND BRAIN...



...UNLESS THE BRAIN IS SO BADLY DAMAGED THAT HE IS CAPABLE ONLY OF MINDLESS VIOLENCE... AND I MUST GUARD AGAINST THAT!

"I LEFT MY CREATURE CHAINED LIKE A DOG TO THE WALL..."



I'LL COME BACK AS SOON AS I CAN! NOBODY ELSE IS ALLOWED IN HERE! YOU WILL DO NOTHING UNTIL I RETURN!

"AS I DESCENDED THE STAIRS, AN UNEASY PREMONITION SEIZED ME..."



SOMEONE WAS HIDING IN THE SHADOWS OF THE ALCOVE...WAITING FOR ME TO PASS! JUSTINE!



THE CUNNING SLUT HAS STOLEN A KEY TO THE DOOR OF MY LABORATORY! SHE IS... GOING IN!

"I SILENTLY APPROACHED THE HALF-OPEN DOOR OF THE LABORATORY..."



WHY SHOULD I WARN HER? SHE CHOSE TO GO IN THERE. LET HER PAY THE PRICE OF HER THREATS AND THIS TRESPASS...



"THE SHADOW OF A GREAT HAND FELL ACROSS HER BACK..."

"JUSTINE SPUN AROUND, SHE RAMMED A FIST INTO HER MOUTH AS THOUGH TO STIFLE A SCREAM... VERY CONSIDERATE OF HER, I THOUGHT..."



"SHE TURNED TO RUN FOR THE DOOR, BUT I WAS ALREADY CLOSING IT FROM THE OUTSIDE..."



"AS I LOCKED THE DOOR, THE SCREAMS WERE CUT OFF. HER FEET BEAT A TATTOO ON THE FLOOR, THERE WAS A DULL MUTTERING AND A CRUNCHING SOUND WHICH I DID NOT WISH TO IDENTIFY..."



"A WEEK LATER, ONE EVENING AS ELIZABETH AND I WERE DISCUSSING OUR PLANS FOR THE HAPPY FUTURE..."



VICTOR, I'VE... I'VE INVITED PAUL TO OUR WEDDING!

YOUR LETTER HAS FETCHED HIM HERE, SOONER THAN YOU EXPECTED, MY DEAR!

I'M GLAD YOU CAME, PAUL! I'VE GOT SOMETHING UPSTAIRS IN THE LABORATORY THAT I WANT YOU TO SEE...



SO IT WASN'T KILLED!

IT WAS! AT LEAST, LIFE HAD PASSED FROM ITS BODY! BUT I PUT LIFE THERE IN THE FIRST PLACE, AND I RESTORED IT!



GET UP! NOW COME HERE! YOU SEE, PAUL, HE OBEYS!

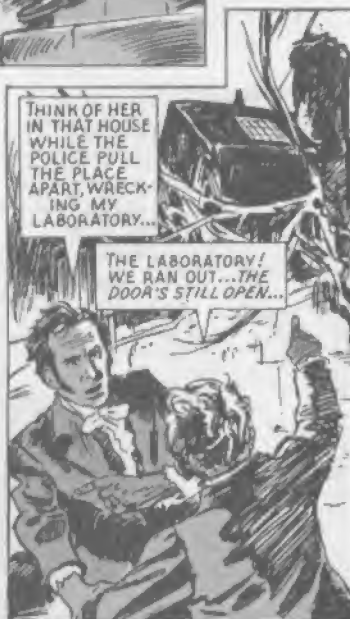
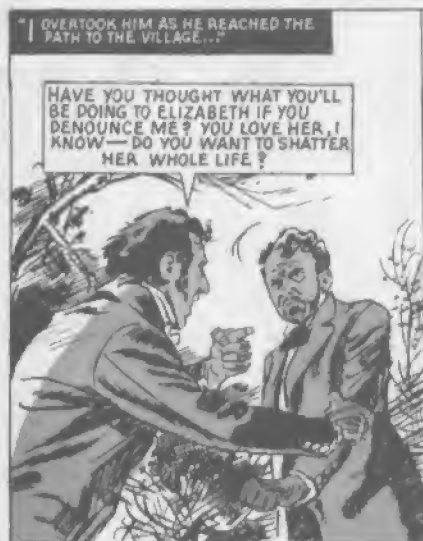


AND THIS IS YOUR MAN OF SUPERIOR INTELLECT, YOUR PERFECT HUMAN BEING—THIS ANIMAL?

I'LL TRY FURTHER BRAIN SURGERY! IF THAT FAILS THEN I SHALL SEEK ANOTHER BRAIN...



NO! FOR YOUR SAKE AND ELIZABETH'S I'VE KEPT SILENT SO FAR—BUT NOW I'M GOING TO THE POLICE!





A LANTERN... ON THE PARAPET OUTSIDE! SHE MUST HAVE FOLLOWED THE CREATURE ON TO THE ROOF!

SHE TURNED TO STARE AT ME. HORROR WAS STAMPED ON HER FACE, AND LOATHING...



ELIZABETH... COME BACK...

NO... OH NO...



"THE CREATURE APPEARED BEHIND HER, BUT IT WAS ME SHE TRIED TO WARD OFF AS I STEPPED FORWARD AND RAISED MY PISTOL..."



"I FIRED AT THE CREATURE, BUT IT WAS AN IMPOSSIBLE SHOT. THE BULLET HIT ELIZABETH IN THE SHOULDER AND SHE STAGGERED BACK..."

OH!



"I FIRED AGAIN..."

BANG

MY LAST BULLET... AND THE CREATURE IS STILL ALIVE...



STAY WHERE YOU ARE! GET BACK!

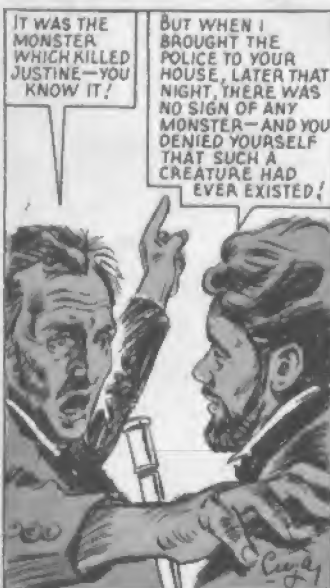
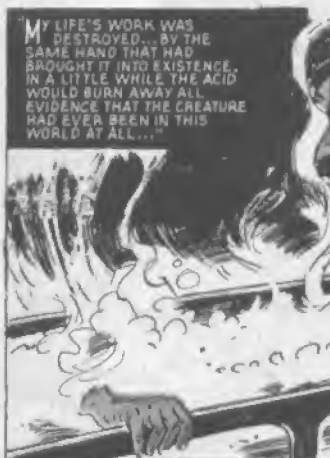
GLUUR — URRG!



"THE CREATURE WAS STILL LUMBERING TOWARDS ME, TEETH BARED, AND I HAD NO WEAPON LEFT... EXCEPT THE LANTERN..."



GRAAAAAAGH!



end

FILM scene

WHITE HOUSE OF HORROR

AFTER Lon Chaney and Oliver Reed, how about former child-star Dean Stockwell as a werewolf in a grey flannel suit? That's what he plays in the inexplicably unreleased Watergate horror-spoof *The Werewolf of Washington*.

He plays Jack, a young American journalist who lives out — not the American dream — but an American nightmare. He falls for the President's daughter, 'catches' lycanthropy during a stay in Hungary and then returns to the US as White House Press Officer. Come the full moon, strange deeds abound and, as the press reports a series of horrible murders, the White House issues denials that a werewolf is on the loose — in an attempt to cover up the hairy truth.

Meanwhile, back in the Oval Office, Jack starts transforming during a cabinet meeting. And deep in the bowels of the White House there's Dr Kiss, a demented 2ft high Germanic research assistant performing even stranger experiments.

The film builds to its climax at the Watergate Hotel through a series of set pieces. In the White House bowling alley, Jack tries to tell the President he's a werewolf and finds his transforming fingers have got stuck in his bowling ball.

The Werewolf of Washington was made on a \$125,000 budget in 1973, before the real-life horror-spoof reached its climax. So, with no specific parallels, it's simply a reasonably successful comedy-horror which uses



its White House-Watergate setting as a commercial selling point.

As such, it hasn't been outdated by events and perhaps, with the Hoffman-Redford Watergate film *All the President's Men* on the horizon, some enterprising distributor may take up the film which Sight & Sound called "the *Dr Strangelove* of Watergate". And which the Buffalo Evening News (no less) called "the most hilarious political spoof of the twentieth century ... If

the kids get hold of this one, it'll run forever." They tend to over-emphasise things a bit in Buffalo, you know. They headlined it: "WEREWOLF" NIBBLES WIERDO WAY TO YOUR NECK IN DELIGHTFUL SPOOF OF OFFICIAL WASHINGTON.

It opens with a full moon rising above Washington and a voice intoning: "I can hardly believe it happened, even now. I was the youngest member of the Washington Press Corps, a

rising star. The best and brightest, as they say ... before so much blood passed under these Potomac bridges. The President offered me a job I couldn't refuse."

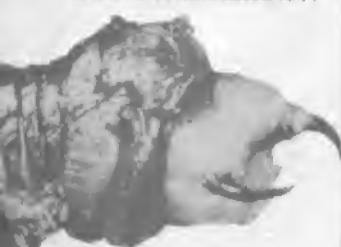
The Werewolf of Washington is consistently entertaining. Well worth seeing as part of a double-bill or an all-nighter. ●

1973; USA; production company MILICO; no BBFC certificate; 90 minutes.

FILM SCENE news

Here's our latest monthly rundown on horror, fantasy and science fiction films now in preparation...

If the world hasn't suffered enough (on screen) from an onslaught of cockroaches, fires, tidal waves, birds, rats, and various other forms of horror, it is about to be introduced to...



the worms! Written and directed by Jeff Lieberman, **Squirm** is a story of the terrors unleashed upon a small town when thousands of blood-worms, driven to a frenzy by electricity from storm-felled power lines, 'worm' their way under the flesh of the panic-stricken townspeople. The apparently squeamish film company hired the local Boy Scout troop to assist in handling the 250,000 real worms for the film's final sequence!

• In accordance with the cyclical (and recyclical) nature of the motion picture output, as seen in the current phase of 'disaster' movies, comic strips could be the next 'fashion'. Proposed projects so far include the Salkinds' **Superman**, Universal's **Sheena—Queen of the Jungle**, with Raquel Welch (the stories of **Sheena**, with Irish McCalla as womanhood's answer to Tarzan, had previously been filmed and first shown on American TV as a series in 1954), **Capt. Electric**, and the upcoming **Dan Dare**. Will Eisner's 1940 American comic-strip hero, **The Spirit** (a supposed dead detective operating from the local cemetery), is to be a two-hour movie for

America's NBC-TV network, produced and directed by William (Exorcist) Friedkin. Burt Reynolds is a rumoured possible for the part of the title character, who had his own Sunday section in 20 major American newspapers from 1940 to 1952.

• The Academy of Science Fiction, Fantasy and Horror Films voted Norman Jewison's **Rollerball** as best film of 1975, with star James Caan as best actor and film's cinematographer Doug Slocumbe for best camera work.

• John Williams, who did the tremendously effective score for **Jaws**, is composing and conducting the score for **Family Plot**, the Hitchcock film to be released very soon.

• During a special Halloween screening of **Texas Chainsaw Massacre** at a cinema in Philadelphia, a fan of the film dressed up as the 'Leatherface' character, complete with apron, mask and chain-saw, and at an extremely horrific moment in the film the cinema's spotlight was suddenly turned on him as he revved up his own chain-saw. The effect was more than the cinema expected when the entire section of the audience sitting on that side immediately stampeded for the opposite side. Tobe Hooper, the film's director, congratulated the fan when he heard of the stunt.

• The Dino de Laurentiis remake of **King Kong**, budgeted at 8 million dollars, has moved the location of



the famous last scene where Kong is fighting off the planes atop the Empire State to the new twin-towered World Trade Center in Lower Manhattan. Jessica Lange, a 25 year old model, has been picked as Laurentiis' new 'Ann Darrow'. Jeff Bridges and Charles Grodin are the male leads in the update of **Kong**, which Paramount will release with a gigantic saturation premiere due to be the company's big Christmas release of 1976.

• **A Safe Darkness** will be the title of William (Exorcist) Friedkin's next film. Friedkin is also preparing, from William Peter Blatty's screenplay, a film about the Bermuda Triangle.

• **Deadly Menace**, from Group 1 Films, is a new

production about a giant alligator which appears in the sewer system of a Midwestern city in the U.S. Wonder if this one will have the same effect regarding toilet-bowls that **Psycho** had on showers?

• **The Hindenburg** is making record-breaking business in the U.S. The Robert Wise Production, two years in the making at a cost of 15,000,000 dollars, is based on the book by Michael M. Mooney and tells of the final air voyage of the luxury German airship, the Hindenburg. Stars George C. Scott, Anne Bancroft, William Atherton, Roy Thinnes, Gig Young, Burgess Meredith, Charles Durning, and Richard A. Dysart.

• **The Omen** is a chilling new drama starring Gregory Peck, Lee Remick, and David Warner.

• **At the Earth's Core**, is the story of a scientist, Peter Cushing, who develops an immensely powerful burrowing machine nicknamed 'The Mole' which is intended to penetrate the Earth's crust and probe into its depths.

Doug McClure stars as a rich young American who finances the machine. How he arranges this from the position he was left in at the close of the previous movie, **The Land That Time Forgot**, we must all wait and see!

• **Dragon International Corporation** has announced,



Sandy Howard Productions/Palladium Pictures Presents The ultimate experience in terror created for world-wide entertainment. Screenplay by Edmund H. North. Producers, Theodore R. Parvin and Arnold Orgolini. Associate Producer, Steven Bach. Executive Producers, Sandy Howard and Gabriel Katka.

among their productions for 1976. *The Creeping Death*, to be directed and produced by James Drax at Bray Studios. This horror/drama is budgeted at 500,000 dollars. Drax also plans to direct and produce in Germany and Italy *The Legend of the Niebelung*, based on the Siegfried legends.

Fritz Lang, creator of *Metropolis*, originally made the two Siegfried classics, *Siegfried* and *Kriemhild's Revenge*, back in 1923/4.

• *Blood* will be the co-production of Joseph Brenner Association and George Romero, director of cult classic *Night of the Living Dead* (see review of latter elsewhere in this issue).

• *Sinbad and the Eye of the Tiger* is to be the most costly Harryhausen/Schneer project to date. The budget for the film exceeds £2,000,000 most of which will undoubtedly go into the special animation effects, rumoured to include a Minotaur, a sabretoothed tiger and a duel between Sinbad and a detachment of corpses. Sam Wanamaker directs Jane Seymour, Taryn Power, and Patrick Wayne in this film, formerly entitled *Sinbad at the World's End*, due for Spring, 1977, release.

• Agent/producer Art Jacobs has acquired 'The Attford Regression', a novel modernising the Jack the Ripper story, by English author L. F. Lampitt. Planned as a feature film, the author is now developing a screenplay.

• *Futureworld*, American-International's follow-up to the earlier Metro sci-fi picture, *Westworld*, has started location shooting at the NASA Johnson Space Center in Houston.

• The Italian *Behind the Door*, about demonic possession of a baby, had its title changed to *The Devil Within Her* for British release, while the English *I Don't Want to be Born*, about demonic possession of a baby, has now been changed to *The Devil Within Her* for American release. The moral must be that a title change is as good as a wink!

• If you enjoyed *The Blexorcist*, *Blacula*, *The Hunchback of Notre Dame*, etc., then you won't want to

miss the upcoming new feature, *Black the Ripper*.

• Irwin Allen is reported to be shooting, possibly completed by now, a pilot (feature-length entry for proposed TV series) for 20th Century-Fox, *Time Traveller*, a sci-fi show for America's ABC-TV network.

• *The Evil Touch*, an Australian horror/science fiction series, is another entry in the old *Night Gallery* anthology format. 26 Colour episodes, at 25 minutes each.

• *The Unexplained* is a new documentary-anthology series from Columbia Pictures TV, hosted by Leonard Nimoy. The pilot for the series, shown some months ago in New York, dealt with *The UFO Connection* and provided an interesting 30 minutes on the current status of the evidence about unidentified flying objects. For a subject that has been pretty well explored by previous documentaries and films, this episode managed to unearth enough fresh material to keep the viewers watching. A curious piece was the testimony of one Travis Walton, who apparently spent about five days aboard a UFO, and put his report over persuasively. The series will go on to cover such mysterious and dramatic events as The Bermuda Triangle, The Loch Ness Monster, Haunted Houses, The Nazca Lines (hundreds of square miles of precise ancient drawings that can only be seen from the air, possibly done by creatures from another world), and Bigfoot. However, when this series will turn up on British TV, only Mr. Spock can say!

• Catherine Schell has been contracted as a regular on *Space: 1999* opposite lead players Martin Landau and Barbara Bain. The show is now in its second season due to its immense international success. Last year *Space: 1999* received more than a quarter of a million fan letters.

• *Strange New World*, with Martine Beswick and Gerritt Graham, is a two-part sci-fi show using Star Trek creator Gene Roddenberry's *Genesis II* concept for a proposed series. •

FAN SCENE

PHOTON No 26

Where do you draw the line between professional and amateur? In the film magazine publishing world, the line is very thin indeed. Frankly, many of the so-called 'fan' magazines (those run on a non-professional basis) are far superior to those you can buy on newstands.

Photon (from the States) is just such a superior mag. And though published on an irregular basis, and filled with the mixture as before (that is, plenty of film reviews, book reviews, interviews with directors, etc.), it's got style and enthusiasm, is clearly put together by people who actually like fantasy/horror/Sci-Fi films, and it's highly opinionated (though in the best sense of the word).

Highlight of this latest issue is an in-depth look at Jacques Tourneur's splendid *Night of the Demon* (1957), which will

please all fans of the British horror flick.

The writers spotlight those sequences cut out of the finished film, and there are pages of cut dialogue, much of it highly important to the film's theme. There's even a critical assessment of the music score. Fascinating stuff; highly readable.

There's a piece on *The Phantom of the Paradise*, mini-interviews with Roger Corman, Jack (Incredible Shrinking Man) Arnold, and Herman (I Was A Teenage Werewolf) Cohen, an excellent section of spoof film posters, and the obligatory reviews.

Excellent value at \$1.50 (approx. 75p) from Mark Frank, 801 Avenue 'C', Brooklyn, New York 11218, USA.

CINEFANTASTIQUE vol 4, no 3
(Terence Fisher Interview) £2.25

CINEFANTASTIQUE vol. 4, no 4
(Day Earth Stood Still) £1.50

PHOTON 26 (Paradise, Night of Demon) £1.00

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DECLINE AND FALL OF THE FRANKENSTEIN MONSTER

I AM malicious because I am miserable . . .

So said the monster in Mary Wollstonecraft Shelley's original 'Frankenstein' novel, way back in 1818. 120 years later, his vocabulary had been reduced to 'Bread . . . good!'

Unfortunately, that wasn't all that had deteriorated. Mary Shelley's novel, despite the faults one might expect in a story written by a 19-year-old, was full of subtleties and complexities that have never been approached by any film version. For her, it was the inhumanity of the people surrounding the monster that made it a killer, not the easy get-out of having the wrong, criminal, brain in its head . . .

Naturally, one would expect some distortion in translating the book to the screen, but after at least 27 'Frankenstein' films, the original concept seems to have vanished in the mists of time.

Ever since its first publication, 'Frankenstein' has been a suitable subject for dramatisation. Within five years there was a successful stage version, 'Presumption', and by 1826 there was yet another, 'Frankenstein; or, The Man and the Monster', by H. M. Milner.

But it was the cinema that really made 'Frankenstein' a household word, although usually under the mistaken idea that Frankenstein is the monster, rather than his creator. From the very beginning, the monster was a nameless creature . . . but it was the name and the monster that sold the movies, and over the years the two have become merged in the audience's mind.

Few people realise that there were three screen versions of 'Frankenstein' before the classic 1931 version with Boris Karloff. Having proved itself so easily adaptable to the stage, 'Frankenstein' was bound to be one of the subjects that the infant American cinema industry would turn its hand to, and in 1910 the Edison Company did just that . . .

Edison's *Frankenstein* is now, alas, a lost film, and only some stills remain to show us how Charles Ogle handled his part as the monster. In those early days, the actors created their own make-up, and Ogle seems to have tried hard to be as close to the book as possible . . . closer, in fact, than any other make-up down the years.

'His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuries only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.'

Such was the way Mary Shelley described the monster, and Ogle made himself up on that pattern. As it was before the days of contact lenses, however, his eyes remained the single glaring difference . . . but that apart, he was the monster . . .

The film was but a single reel long, and had only four scenes, all studio sets. The monster was created chemically (Shelley had not described the monster's creation, merely hinted at the use of electricity) and was eventually destroyed by the power of



true love.. Unable to compete for his master's affection with Frankenstein's sweetheart, the creature faded away to leave only a reflection in a mirror. Again, a long way from the novel, with its climatic chase across the icy wastes, but forgivable under the circumstances . . .

Five years later, *Life Without Soul* appeared, with Percy Darrell Standing playing the creature. He is reputed to have played the part with some sympathy, but the film was a flop. Only the Italians, with the 1921 *Il Mostro di Frankenstein*, tried their hand at the theme again before Universal Pictures set the style with their famous version in 1931.

In February 1930, a new stage play of 'Frankenstein' had opened in London, written by Peggy Webling. She had reduced the story to a cast of nine working on two sets, and Universal were looking for a follow-up to *Dracula*, which had also been based on a stage play.

Bela Lugosi had been scheduled for the part of the Monster, but he rejected the role. Instead, they found Boris Karloff working as a killer on a nearby gangster film set, and chose him. It was Karloff's big break . . . establishing him as a star, and really setting Shelley's creation on the trail to celluloid immortality.

Karloff wore make-up that took nearly four hours to put on, and included steel struts to stiffen his legs and eighteen pound asphalter's boots. Every day before the cameras was an ordeal for Karloff, and perhaps this was a factor in his uncanny portrayal of the monster's suffering, which

aroused considerable sympathy.

But, again, there was considerable distortion. Although Karloff's make-up has become the standard vision of the monster, the blackened lips were one of the few concessions to the original description. Frankenstein's name, Victor, was changed to Henry, following the line of the Webling stage play. The monster was given the brain of a criminal, and the ending was changed once again . . .

After *Frankenstein*, follow-ups were inevitable, and the series declined rapidly. Karloff played the monster again in *Bride of Frankenstein*, which still retained some of the original spirit of the story, even though the 'Bride' was created for the monster, and not for Frankenstein; and yet again in *Son of Frankenstein*.

LUGOSI STEPS IN

But by 1942, Karloff had had enough, and Lon Chaney Jr. was cast as the monster in *Ghost of Frankenstein*. Chaney had also created the role of the Wolfman at about the same period, though, and for *Frankenstein Meets the Wolfman*. Bela Lugosi finally played the role he had turned down twelve years previously.

But neither man could bring the sympathy or understanding of Karloff to the part, nor could Glenn Strange, who played the monster through the rest of Universal's series. Admittedly, the rapidly degenerating scripts didn't help Strange, but fortunately Universal were content to let the monster lie after *Abbot and Costello Meet Frankenstein*, in 1948.

Nine years passed, and Hammer Films joined the throng with *Curse of Frankenstein*. Going back to the original novel for the screenplay, Hammer still produced a story-line similar to the Karloff version, and the sympathetic monster became a thing of the past. Hammer brought colour to the series, and with it the dark, gothic suggestion of the early pictures gave way to flowing blood, disembodied eyeballs, and so on. Karloff's

make-up had been copyrighted by Universal, and Hammer had to come up with an alternative . . . and it's difficult, to say the least, to sympathise with anything that has a face full of scars, clamps and decaying tissue . . . especially when the monster has half its face shot away as the story builds.

Once again, the monster was suffering from brain damage, but on the plus side, they did change Frankenstein's name back to Victor, and restore some of the Gothic atmosphere and seriousness to the story. And, as with Karloff, the role made Christopher Lee a star. Lee, however, moved on to other roles, and *Curse* was his only appearance as the monster.

In the same way that they had Hammer inevitably started a series of follow-ups. This time, however, it was Victor Frankenstein who linked the series, rather than the monster itself.

With the exception of *Horror of Frankenstein*, Peter Cushing has played Frankenstein throughout the series, and with cold, scientific detachment has created monster after monster, disguising such actors as Michael Gwynne, David Prowse, and the wrestler Kiwi Kingston. But none of these have attained the stature that the role gave to Karloff or Lee, and each new monster has moved farther away from the original concept . . . but closer to the 'realism' of severed limbs, gushing blood and bottled brains.

Frankenstein and the Monster from



FRANKENSTEIN

continued from previous page

Hell is the latest in the series, and Victor Frankenstein is, perhaps fittingly, the doctor at a lunatic asylum, still assembling a monster from the dead inmates. Unsurprisingly, the monster's mental health is none too hot, and Mary Shelley's original conception recedes yet further . . .

Hammer's successes started a spate of imitators round the world, ranging from the American *I was a Teenage Frankenstein* to the Japanese *Frankenstein Conquers the World*, where the monster has become giant-sized, and made to fit in with the Japanese obsession for monsters . . . the original title translating as 'Frankenstein vs. Baragon' . . . the latter being the giant prehistoric monster that our unfamiliar creation has to fight against. As can instantly be seen, little remains but the name . . .

FRANKENSTEIN 2000

One last 'Frankenstein' film must be mentioned, if only because it's the latest and, possibly, the most way-out: *Death Race 2000* (1975).

Here the link to Mary Shelley's original novel is even more tenuous than, say, *Abbott and Costello Meet Frankenstein*—and yet the concept is still there, hidden beneath the violence, mechanical destruction, blood, sex and death of the contemporary cinema: the created (or, in this

Rock-bottom for the Frankenstein monster (Glenn Strange) — meeting Bud Abbott and Lou Costello (1948).



Inset (below): The monster (Karloff) has a ripping time of it in *Son of Frankenstein* (1938).



JESSE JAMES
MEETS
FRANKENSTEIN'S
COLOR DAUGHTER



What have they done to your monster, Mary? Prime shock film of the 1950s, with Whit Bissell taking a look at what's left of himself.

BODY OF A BOY...
MIND OF A MONSTER..
SOUL OF AN
UNEARTHLY THING!

"TEENAGE FRANKENSTEIN"

Starring: WHIT BISSELL • PHYLLIS COATES • ROBERT BURTON • GARY CONWAY.

CERT.



ADULTS ONLY

Classic confrontation (right) from a classic film: James Whale's original *Frankenstein* (1931). Where Karloff scored above all other film 'monsters' was in the pathos he gave to the part.



"DRACULA VERSUS FRANKENSTEIN"



**HOUSE OF
FRANKENSTEIN** ^x

You've got to hand it to Udo Kier (below), who's certainly not stumped for a way of getting rid of Joe Dallesandro in *Flesh For Frankenstein* (1974).



This German film poster (below) shows that Mel Brooks' spoof *Young Frankenstein* wasn't the first when it came to Puttin' On The Ritz!



FRANKENSTEIN ON CAMPUS ^x STARRING ROBIN WARD
A TARGET INTERNATIONAL PRESENTATION Produced by BILL MARSHALL • Directed by GIL TAYLOR



(Above): A rare shot from *Frankenstein* — 1970 (1958), with, for the very first time, Karloff playing a frankenstein instead of a monster.



FRANKENSTEIN
*Zweikampf
der Giganten*

FRANKENSTEIN

continued from previous page

case, repaired) 'monster' as mythic superhero/antihero.

In the year 2000, the population of the United Provinces of America has been emotionally dulled by the horrors of war, and the lingering after-effects of the Great Depression of 1979. Only the Annual Transcontinental Death Race—in which every pedestrian is fair game and the winner is determined by the quickest time and the highest body-count—can create more than a ripple of interest and excitement. Five drivers compete in this year's Race, each behind the wheel of a specially designed vehicle and assisted by a navigator of the opposite sex.

Awaiting the starting-gun are Calamity Jane Kelly in her menacing Stud Bull car; Mathilda 'the Hun' Morris in her racer the Buzz Bomb; Nero 'the Hero' Lonigan in the Lion; and vicious, sometime Race-winner, Machine-Gun Joe Viterbo, manning his notorious Peacemaker. Last to arrive is the black-clad and enigmatic masked man called Frankenstein, powering his fabled automotive wonder, the aptly-named Monster. The survivor of three deadly crashes, each time his body repaired by surgery, Frankenstein is the favourite of the crowd and Mr. President.

TO KILL A MONSTER

This year's events, however, are about to be complicated by the efforts of a small but dedicated army of revolutionaries, led by their brilliant 90 years old founder, Thomasina Paine. Their overthrow of Mr. President's government hinges on the sabotage of the Race and the elimination of Frankenstein. To that end, lovely young guerilla fighter Annie poses as his loving, loyal and able navigator.

Due to the ambushes and traps engineered by the Resistance, the Race and the fate of Frankenstein is



John Ashley as the monster in Frankenstein's Daughter.

particularly critical. But Frankenstein himself is not quite what he seems, and even his true allegiance is open to question. In the midst of assassination, political unrest and the violent rivalries of the Race, Frankenstein activates secret plans of his own . . .

In *Death Race 2000*, Frankenstein is used as more of a symbol . . . almost a jumping-off point for the plot. But even here the 'rules' are still, to a certain extent, observed: behind Frankenstein's mask of black leather can be glimpsed what seems to be a terribly scarred and distorted face.

Although the cinema has reduced the Frankenstein story to the world of mere entertainment, which sometimes borders on the ridiculous, could there be a real creation? Given a few years, the answer is probably yes, there is a possibility . . .

In China, recently, a girl was seriously injured when she was hit by a train, causing extensive damage to both her legs. Rather than give her two artificial legs, the Chinese surgeons grafted her right foot on to her left leg . . . and now, having got used to the peculiarities of walking on the wrong foot and with one artificial leg, the girl is carrying on a normal life.

So . . . massive transplants are possible, and kidney and heart transplants are already well-known. Plastic surgeons have also managed to rebuild almost entirely the faces of fire victims—but so far, of course, this has all been using live material. In a few years, as research into the life processes continues, a Frankenstein-type creation *may* become possible . . .

But the lone doctor and his hunch-backed assistant are long gone. The Chinese used a team of surgeons on their foot transplant, and to reconstruct an entire being would be far beyond the capabilities of one man.

If ever we are going to see a patchwork man in the flesh—doubtless with pink skin and red lips—it's far more likely to be a product of the Frankenstein Company!



DEATH RACE 2000

Post Mortem



c/o HOUSE OF HAMMER, 135-141 WARDOUR STREET, LONDON W.1.

In our premiere issue we promised a letters column would appear as soon as possible. The first batch of mail is now in, so onto our first (and foremost) letter. . .

Dear Dez,

Congratulations. . . on achieving what I know to have been a 'monster' task. . . in compiling the first three issues of **House of Hammer** which I have now been privileged to read and, may I add, enjoy.

It has been a long time ambition of mine to see such a monthly magazine bearing the name of Hammer and containing such in-depth coverage appear on the news-stands of the world—an ambition that has now been achieved. . .

Again. . . congratulations!

Sincerely,

Michael Carreras,
Managing Director,
Hammer Films.

Chris's 'equal love for film and comic book' should be apparent to us all soon, as he's the man responsible for the script of the upcoming 'Vamparella' comic-to-film adaption.



The lovely Miss Ingrid Pitt (alias Countess Dracula). Though she couldn't get her teeth into it, her smile shows how much she enjoyed **HOUSE OF HAMMER** 2.

Enjoyed reading your new horror mag. Especially the Dracula comic strip, thought it was a good idea. The art was very good, it was like seeing the film all over again. But the other two comic strips were not needed (they were not as interesting anyway). I would have liked to have seen more information on horror films or books.

Nicholas Crawley,
London S.E.11.

More strips or less? The decision's with you, the reader. Our only way of knowing if you love or hate what we're doing is to hear it from you, so write! Right?

Found **House of Hammer** in my news-agent's today, and it really knocked me out of my roost. I'm from the States originally, and I can tell you they've got nothing like **HoH** over there. In fact, most US horror mags are really zilch city. The strip/feature combo is great! Looking forward to much more.

Nancy Heine,
Islington,
LONDON.

Terrific! That's all I need to say about **House of Hammer**—but I won't! Seriously, it's the mag I've been waiting for for ages. After a diet of all those infamous monster mags from the States, I was getting pretty fed up with the trivial way the Americans treat horror, not to mention the trivial way they treat those who, like me, are interested in the subject. **House of Hammer** seems to me to be just right: intelligent without being too snooty. Keep up the good work. Incidentally I thought the Chris Lee filmography was excellent—stacks of films I'd never even heard of!

Terry Smailes,
Ongar,
ESSEX.

Because I was too young to watch **Dracula** in 1958 (I was only 2 years old!), and haven't been able to see it since, I really enjoyed your fantastic comic-strip version in issue 1. The likenesses are very good, I can recognise Christopher Lee and Peter Cushing in almost all the pages. I particularly liked the picture of Dracula with the girl at the top right of page 23. Looking forward to issue 2.

Kevin Robeson,
Stockport,
CHESHIRE.



I thought your illustrated version of 'Dracula' was excellent—Neary caught the likenesses extremely well, and there was a marvellous atmosphere about the whole thing. What other Hammer films have you got slated for future issues? There's a hell of a choice!

Rick Buckley,
Great Malvern,
WORCESTERSHIRE.

And from another voice at the factory of fear. . .

I was very impressed by **House of Hammer** No. 1. As somebody whose life is spent in motion pictures, yet who has an equal love and fascination for comic books, I found the fusion of the two mediums very excitingly achieved. Paul Neary's artwork immaculately captured the mood and feeling of 'Dracula'—and some of his panels make you believe you're actually watching a movie. It was quite a scoop to have him do the first issue.

It was also a brilliant idea to take 'Captain Kronos' and make him a regular character, while 'Van Helsing's Terror Tales' can become a fine showcase for original stories.

The articles cover both familiar and unfamiliar ground, yet have been elevated to a position of authority by such detailed material as the Christopher Lee filmography, and the talent of such experts as Barrie Pattison and John Bronsnan. Altogether, a very clever and exciting mixture of fact, fantasy and fanology.

My only major criticism was the lurid and poorly conceived cover, which doesn't really give a true picture of the contents or the real aim of the publication.

I look forward to further issues of **House of Hammer**—for with this good a start, the future can only mean bigger and better bonanzas for fans and admirers of fantasy film and fantasy publishing.

Christopher Wicking,
Hammer Film, London.

The
Frankenstein
GALLERY



BORIS KARLOFF

FRANKENSTEIN 1931



BELA LUGOSI
Frankenstein meets
the Wolfman (1943)



GLENN STRANGE
House of Dracula (1945)



PETER BOYLE
Young Frankenstein (1975)



DAVE PROWSE
Horror of Frankenstein (1970)



DAVE PROWSE
Frankenstein and the Monster
from Hell (1972)



ROBERT RODAN
Frankenstein (U.S., ABC — TV,
1967)



FRED GWYNNE
Munster Go Home (1966)



LON CHANEY
Ghost of Frankenstein (1942)



· **CHRISTOPHER LEE** ·

· CURSE OF FRANKENSTEIN (1956) ·

THE GOLDEN AGE OF HORROR

by Denis Gifford

LON CHANEY's going to get you if you don't watch out!

Gus Edwards the singing songwriter sang it, throatily, melodramatically, as the screen filled with a warped and twisted parade of a decade of monstrosities. Hunched and humped, limping and lumped, slinking and stumped, the phantoms and pirates and cripples and clowns came on like a chorus line from Hell. A mirthless make-merry of macabre music from MGM's all-star **Hollywood Revue**.

Almost all-star, for the top man himself was mysteriously amiss.

In America's biggest musical produced by America's biggest studio—where was America's biggest star? For Lon Chaney, voted the Top Box Office Star (Male) in 1929 (second in line was Tom Mix; first lady was Clara Bow, the It Girl), was nowhere in sight.

Instead a dozen bit-players, un-

named and unknown, utterly unidentifiable under the makeup, played the maestro's mad masquerade. Quasimodo *The Hunchback of Notre Dame*, Erik *The Phantom of the Opera*, Dr Ziska *The Monster*, the Vampire of *London After Midnight*: a roll call of terror unique in the annals of the silent screen. But this was 1930, the birth of a new decade, and the first full year of the new art of the Talkies. Silent movies had gone the way of the Flapper and the Bright Young Thing, gone with the Twenties. It was All Talking, All Singing, All Dancing, and if the fans of horror films (although the form had yet to be christened) had any say in the matter, All Screaming!

THE VOICE OF CHANEY

But where was Lon Chaney? Was he holding himself aloof from the micro-

phone like Charlie Chaplin, on the grounds that only the art of silence could do justice to his mastery of mime? Or was the old frightener himself frightened, afraid of what the almighty microphone might do to his voice? Would even Chaney's faithful fans be reduced to the helpless laughter that had already wrecked the careers of silent superstars who had failed to pass their voice-tests?

The seal of approval had been given to Talkies when the Queen of the screen surrendered to sound in *Anna Christie*, and the catchphrase was already legend: 'Garbo Talks!' MGM wanted to say the same for the King. They had a catchphrase all ready and waiting for him.

For years Lon Chaney had been billed as 'The Man of a Thousand Faces'. Now he would be 'The Man of a Thousand Voices'.



Chaney's classic portrayal of Quasimodo in Universal's 1923 silent *The Hunchback of Notre Dame*.

The Hollywood Revue was released in Britain on the 1st April, 1930. On the same day, in the MGM studio at Culver City, Lon Chaney started work on his first talkie. By another strange coincidence, it was his 47th birthday. MGM's choice of vehicle was interesting and perfect, reflecting the considerations the star had expressed earlier that year in an exclusive interview published in **Film Weekly**, on 22 February.

'I want to play roles in which I can use several voices in the same play, so that people won't be able to really say which is my own natural voice, just as I have always used makeup so that they don't quite know what my real face is like.'

Chaney, always the most private of all Hollywood's stars, had shunned the publicity limelight throughout his career. His chosen field, the creation of incredible, unforgettable characters through makeup and physical expression, was an extension of his near-mania for anonymity. This emerged in his next statement, illuminating his long silence on sound. 'When you hear a person talk, you begin to know him better. And my whole career has been carefully devoted to keeping people from knowing me. It has taken years to build up a sort of mystery that is my stock-in-trade. And I wouldn't sacrifice it by talking. But the public, on the other hand, demand that we screen players talk, and so talk we must. And I don't want to spoil any illusion.'

Chaney talked the problem over with his old friend and associate, Irving Thalberg, the original whizkid of the movies. Thalberg had been the young genius behind Chaney's first great success at Universal, and was now the Production Chief of MGM.

'Thalberg saw the answer quick. "You've done all kinds of dialect and character stuff on the stage," he suggested. "Just use a couple of voices and let 'em guess." And so that was the answer.' And the answer to the answer was **The Unholy Three**, which gave Chaney not just 'a couple of voices', but five!

This was just the sort of challenge Chaney enjoyed. 'Won't you have to practice a bit?' queried **Film Weekly**. 'Yes, it is quite a few years ago since I jumped around from voice to voice on the stage,' replied Chaney. 'But I did it for pretty nearly twenty years.'

The star recalled how, as a stock actor in travelling repertory he was expected to 'double in brass'.

'Doubling, of course, meant cultivating different voices and dialects. I remember hanging around a saloon in San Francisco for a week, to get the dialect of the German bartender down pat, and used it many a time afterwards for Dutch comedy parts. I picked up

the Irish from the brakeman on one of our show trains, and the Negro from one that played in a vaudeville bill with us long ago.

In the event he was never to use his carefully cultivated German, Irish or Negro dialects in the movies. For **The Unholy Three** needed none of these, and it would prove to be Lon Chaney's first and last Talkie.

Chaney played Professor Echo, ventriloquist, who entertains at a cheap Dime Museum. His odd associates are Hercules and Tweedledee, a strong man and a midget, and an unholy fourth is Rosie O'Grady, who helps eke out the income by picking pockets during their show. The group devises a get-rich-quick scheme that will utilize their oddness to the ultimate. Echo dresses up as an old woman and opens a parrot shop selling parrots that cannot talk,

and frees him. Meanwhile an outside ape gets loose and kills the henchmen great and small.

This extraordinary stew, wrought from a tale by Tod Robbins, had been filmed but five years before, and would, one would have thought, have lost all its appeal by losing its novelty value. But such was the power of the new medium, the Talking Picture, that millions of moviegoers packed the newly-wired cinemas to the balconies to see synchronised remakes of films they had sat through in silence only a few years before.

Often they did not have to be remakes: simple soundtracked reissues were enough. And the biggest grosser of all these retreads was a Chaney chiller, **The Phantom of the Opera**.

It opened at the Dominion Theatre, London, on 21 July 1930, and did record business, despite the Cinematograph Exhibitors Association. They had banned it in 1925, not because of *its* horror, but because of *their* horror. Universal Pictures had hired a squad of Territorials to escort the cans of film from the docks. This, deemed the C.E.A., was an offence to the crown! The end of the ban came when Carl Laemmle slipped a cheque for £500 to the film trade's benevolent fund.

Film Weekly was shocked, to put it mildly. 'It will be a disgrace if profit instead of punishment were the reward of an outrageous act!' they cried in a special editorial, in which they felt certain that **Film Weekly** readers, at least, would allow patriotism to outweigh curiosity 'so that cinemas who are unpatriotic enough to show the film will be empty'. In conclusion they predicted that '**The Phantom of the Opera** will be the biggest failure in the history of films'. The failure, of course, was **Film Weekly's**!

The British premiere and release of **The Phantom of the Opera** proved a brilliant warm-up for the first genuine Chaney talkie. While the newly-added



Chaney as Professor Echo in **The Unholy Three** (1925, MGM).

except when Echo is around to ventriloquise. Should rich customers complain, Echo comes calling and puts things right by throwing his voice, while Tweedledee cases the joint for gems. Tweedledee is disguised as a baby. Night falls, and hefty Hercules shows up to purloin the family jewels.

One night murder ensues and Rosie's beau, Hector McDonald, gets the blame. At the trial, old lady Echo throws his voice into Hector's mouth



Chaney creating his own make-up effects, the union accepted him as an exception!

Movietone track provided sound effects, songs from *Faust*, and even some dialogue sequences written by Frank McCormack and spoken by Edward Martindel, the voice of the star was noticeably absent.

Chaney, of course, was contracted to MGM when Universal revamped his *Phantom Of The Opera* in December, 1929. MGM, well conscious of the publicity value of the first Chaney Talkie, had their star swear an affidavit before F. L. Hendrickson, notary public in and for the County of Los Angeles on 19 May 1930, and reproduced it in their advertisements for the film.

ASPEAKING CONTRACT

'I, Lon Chaney, being first duly sworn, depose and say: In the photoplay entitled *The Unholy Three* produced by the Metro-Goldwyn-Mayer Corporation, all voice reproductions which purport to be reproductions of my voice, to wit, the ventriloquist's, the old woman's, the dummy's, the parrot's, and the girl's, are actual reproductions of my own voice, and in no place in said photoplay, was a "double" or substitute used for my voice.'

But hardly was the film cut and in the can when *Film Weekly* broke the bad news. 'A Martyr to his Art' was the headline; 'Lon Chaney is Seriously Ill' the sub-head. Chaney had trained from Los Angeles to New York in company with Mrs Chaney and Dr Mitchell, a local specialist, ostensibly to attend the premiere of his first Talkie. 'The real reason, however, is a grave malady, supposed to be some ailment of the liver, from which the actor is suffering, and which necessitated his immediate retirement to a nursing home for daily radium treatment.'

At the end of July, MGM announced that Chaney's next picture, *Cheri-Bibi*, would feature the actor in the dual role of a magician and a marquis. The marquis commits murder, the magician takes the punishment. Paul Muni would play the marquis while Chaney was the magician, and as a plot twist, each would be required to make up as the other. But these pictorial complications would never be resolved.

On the 1st August Chaney was admitted to a Hollywood hospital for, the announcement said, acute anaemia. There were three weeks of blood transfusions during which he was on and off the danger list. A lung hemorrhage, so sudden that doctors could not reach him in time, killed him at five minutes to one on the morning of Tuesday, the 26th of August. With him died a thousand faces, five voices, and one man.



West Of Zanzibar (left) — Chaney's eye 'fogged' by egg membrane.

Phantom Of The Opera (below) — Chaney frightens Mary Philbin



But his legend lives on, through strips of celluloid; his influence lived on, through those like Boris Karloff who walked in his shadow; his tradition lived on, through his son Creighton Tull, who in time would ensure that his name, too, would live on.

The funeral service for Lon Chaney was held on the Thursday. The Culver City film factory downed tools for five minutes' silence as the United States Marines fired rifles in salute. The musicians from MGM who had played 'mood music' on the silent stages for many of his films played *Laugh Clown Laugh*. They shone a spotlight on Chaney's empty ringside seat at the American Legion Stadium while Alan Hale stepped into the ring to read a memorial poem.

Hale's words have gone unrecorded, but Chaney, the man who was proud to carry in his waistcoat pocket his membership card for the stage hands' Union, the man who took in the fights every Friday and then went home to his private life, would have appreciated them more than the carefully-scripted eulogy immaculately delivered at his

London After Midnight (below) — Chaney and friend taunt you to enter their crypt!





The Unholy Three (above) Widow Chaney in the talkie re-make, unleashing her pet gorilla on Ivan Linow.



The Unknown (above)— Chaney likes his tea untouched by human hands!



West Of Zanzibar



Mr. Wu (above)— yet more inscrutable Chaney make-up!

Phantom Of The Opera (above)— Costumed as Edgar Allan Poe's 'Red Death', Chaney visits the Bal Masque.

memorial service by Irving Thalberg, executive.

However, these words have come down to us—and, polished Hollywood as they may be, they express the esteem in which this unique actor was held: 'The actor is a very special human being. There are only a few who possess his peculiar magic, that extraordinary ability to make us feel, to lift us out of our own existence, and make us believe in the world of make-believe.'

'I am speaking of the great ones, those whom audiences selected and set apart. We cannot replace these personalities. There can be only one of each, born out of their own personal joys and sorrows, like precious stones reflecting the warmth and colour in their particular origins.'

'Life shapes them in wondrous ways,

often beautiful, sometimes with flaws, but all quite rare. When that stone is polished and given a proper setting, it shines brightly, casting its star-glow and warming the hearts of the people of the world. Such a one was Lon Chaney, a diamond in the rough, for he could be very hard.

'But let's look behind the makeup, the many masks, and see what happened to this strange and interesting man to give him those sharp edges, those facets that made him glitter, that made him great! Great not only because of his God-given talent, but because he used that talent to illuminate certain dark corners of the human spirit. He showed the world the souls of those people who were born different than the rest.'

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CAPTAIN

KRONOS

...WHO LITTLE REALIZES THAT THE CONVENT IN WHICH HE'S PLACED CARLA FOR SAFE-KEEPING IS INHABITED BY VAMPIRE NUNS!



OUTSIDE THE CONVENT WALLS, KRONOS AND PROFESSOR GROST HEAR THE SHRIEL SHRIEK OF TERROR...



BUT THE GATES ARE LOCKED...



INSIDE THE CONVENT WALLS...









House of Hammer ANSWER DESK

Judging by the amount of mail that pours into Hammer House and Warner House concerning horror films, it seems there are lots of questions you'd all like answered about film-making, film stars, future projects, and so on.

As it's almost a full time job replying to fantasy film-buffs personally, we all thought it would be a good idea to actually print some of the more interesting questions and requests in a special *House of Hammer* regular column. So, here are a few of the most popular questions you've all been asking over the last few months.

FILM POSTERS

Roger Birchall of Sandiway, near Northwich asks . . . Is it possible to obtain from you any of the Hammer film posters used to publicise films at local cinemas?

Sorry, but no, Roger. Original film posters are quite valuable collector's items and can be difficult to find. We only have a few and intend to give them to prize-winners of upcoming *HoH* competitions.

However, if you're one of the first 250 to subscribe to *HoH*, you will receive the *Dracula Has Risen From The Grave* poster shown on page 4 of this issue.

VAMPIRE CIRCUS

Angela Poole of Redland, Bristol writes . . . Do you have any stills to spare from *Vampire Circus*, made in 1971? I especially require any of actor Robert Tayman (who played Count Mitterhouse).

Also, can you tell me if actress Barbara Markham has appeared in any Hammer films.

Like film posters, stills are no longer available, Angela. The supply is limited, and making duplicate copies costs a small fortune! But despair not, a four page full-colour feature on *Vampire Circus* did appear in *Monster Mag* Vol. 2, No. 2—copies of which are still available from us, see page 51.

On your other question, Miss Markham has not yet appeared in a Hammer film.

TERENCE FISHER

John Anderson of Newport, Fife asks . . . Terence Fisher is my favourite film director. Can you tell me how many Hammer films he has directed?

No less than 28, John. His first was *The Last Page* (1952), which was actually an Exclusive film production (forerunner to Hammer Films). We'll have more on Terence Fisher in a future issue, but in the meantime, here's a photo of Terry with the first issue of *HoH* in his left hand and modelling fee in his right!



CHRISTOPHER LEE

Miss N. Reeves of Caterham, Surrey enquires . . . Has anyone written a biography of Christopher Lee, or has he written his own autobiography?

Yes, on both counts! A biography (and filmography) of Chris Lee appeared in the premiere issue of *HoH* (see page 2) and his autobiography is in the works right now, to be published as a hardback book by W. H. Allen. More details on the latter as soon as they're available.

In answer to Michael Lyell (Gateshead), Sharon Sterry (London), Ian Evans (Barrow-In-Furness), Ted Frutty (North Carolina), Miss S. J. Tonkin (Wythenshawe) and countless others asking for more pictures and information on Christopher Lee, here's a rare 1956 shot of the man himself looking over the day's film, still wearing his *Frankenstein Monster* make-up.



HAMMER HISTORY

We've been literally inundated with requests for material on Hammer for college and school projects . . . material we do not possess, unfortunately. Other than our own *HoH* magazine, the best source of information on the history of Hammer Films is Lorrimer Books' *The House of Horror*, a £28 page volume with everything you could ever want to know about Hammer. Available from all good bookshops or direct from our editorial address (see page 2) at £1.95 plus 25p to cover postage.

Any questions, queries or requests for pictures you'd like us to print should be sent to:

ANSWER DESK, HOUSE OF HAMMER MAGAZINE, WARNER HOUSE, 135-141 WARDOUR STREET, LONDON W1.

Sorry, but we cannot answer your letters personally . . . the day just isn't long enough!

EFFECTIVELY SPEAKING

OUR MONTHLY LOOK AT THE WORLD OF SPECIAL EFFECTS

THE
HOLLYWOOD
MONSTERS
By John Brown



THE COLOSSUS OF NEW YORK



DESTINATION MOON

Produced by George Pal Directed by Irving Pichel COLOUR BY TECHNICOLOR



NO, this article is not about Hollywood producers or directors but about the numerous strange creatures who either slithered, crawled or simply crashed their way out of the studios during the sf film boom of the 1950s, courtesy of the special effects men.

Actually the Hollywood effects men were having a lean time at the beginning of the 1950s. Film making techniques had changed—the traditional Hollywood method of filming as much as possible in the sound stage had given way to the need for greater realism, which meant that more and more films were being made on location. As the chief task of the effects men during the 1930s and 40s had been the recreation of reality within the sound stages, by means of rear projection, travelling mattes, minia-

Patricia Neal menaced by Gort in *The Day the Earth Stood Still* (top left) and directly below Gort's master, Klatu, confronts the military. George Pal's spaceship from *When Worlds Collide* (above, bottom right)

tures etc, they suddenly found that their services were no longer in such great demand. But then came the sf film boom that started with *Destination Moon* in 1950 and the effects men were soon hard at work creating unreality. After *Destination Moon* came such films as *The Day the Earth Stood Still*, *The Thing from Another World*, *War of the Worlds*, *Them!*, *The Beast from 20,000 Fathoms*, and *Tarantula* all of which featured weird monsters that taxed the skills of the effects men who made and operated them.

The War of the Worlds was one of the most spectacular and ambitious

sf films of the early 1950s. It was produced by George Pal, who had begun his film career as a model animator, and its effects were supervised by Gordon Jennings, one of Hollywood's top effects men (he had worked on most of Cecil B. DeMille's epics). The real stars of the film were the sinister Martian war machines which were designed and built by Jennings and his assistants. In the H. G. Wells novel the machines were described as tower-like devices that marched about on three long legs but Pal thought the film versions should be more modern in appearance so he decided that they should rest on

pillars of electricity instead of legs. He asked Jennings to prepare a prototype of the model based on this idea and Jennings had his team worked for a month before they had a work-in-progress model to show Pal. What they came up with was a Manta Ray-shaped machine about 40 inches in diameter from which protruded three cylindrical legs. From overhead wires 1,000,000 volts of electricity were fed down the legs which produced a spectacular display of sparks. Pal was very impressed with the result but it was then discovered that it would be too easy for the electrical charge to jump by means of the dust floating in the air and possibly kill someone so the idea was reluctantly abandoned.

The War Of The Worlds
(1953) Martian
spaceship...



... and one of its grisly inhabitants!

A safer alternative was devised which involved the machines being apparently supported on semi-transparent beams of 'force'. These were superimposed onto the film later with an optical printer.

WAR OF THE WIRES!

The models of the war machines were very striking in appearance and looked very effective in the completed picture despite their lack of fiery legs. Unfortunately each machine had to be supported by fifteen wires and occasionally these were visible on the screen. The wires were necessary, not only to support the models but also to feed electricity and electronic signals to control the snake-like appendage that fired the 'heat-ray'. The latter, which was designed by Jennings, consisted of a red plastic tip behind which was an incandescent bulb and a small fan. The fan, mounted in front of the bulb, alternately blocked and passed light to the red tip as it spun. The result was an ominous, pulsating effect, which, when coupled with the soundtrack which consisted of a strange ticking noise, was rather chilling. The spectacular heat rays that emanated from the snake-head were created with burning welding wire. As the wire melted a blow torch set up behind it blew the sparks out in a fiery stream and this was later superimposed onto the footage of the models.

Seen today *War of the Worlds* has become rather dated, due mainly to

the weak script and the less than impressive acting but the special effects remain as spectacular as ever.

The same year that saw the Martians on the loose in California also saw New York ravaged by a giant prehistoric reptile in *The Beast from 20,000 Fathoms*. It was an important special effects picture because it marked the debut of model animator Ray Harryhausen. Harryhausen had worked on *Mighty Joe Young* (which won an Academy Award for its effects in 1949) as the assistant to the famous Willis H. O'Brien, the creator of *King Kong*, but *The Beast*... was the first film on which he had full control of the effects. The story wasn't a very original one—a dinosaur is brought back to life by an Atomic explosion in the Arctic and returns to its ancient breeding grounds which are now occupied by the city of New York—but Harryhausen's impressive animation of the model creature made the film a memorable one. During the 1950s Harryhausen followed up the dinosaur with such creatures as a giant octopus in *It Came from Beneath the Sea* (the octopus only had 6 arms because the budget didn't permit the expense it would have taken for Harryhausen to animate 8) and a monster from Venus called the Ymir in *20,000 Miles to Earth*.

Harryhausen's creatures were brought to life by means of stop-motion photography—a technique which involves filming the model one frame at a time with the animator adjusting the model to a new

position between each frame exposure—but the giant ants in *Them!* were achieved with an entirely different method. The ants were simply full-scale models that were manipulated manually. They appeared very realistic in some shots but they were restricted in their movements. Actually there were only two main ants built for the film—one complete and one with its hindquarters missing. The latter one was mounted on a boom which gave it some mobility and it was this model that was used for most of the close-ups of the ants. It was capable of moving its head, mandibles and antennae by means of a series of levers and knobs operated by the film crew (it was between the mandibles of this model that actor James Whitmore was 'crushed' during the climatic battle with the ants in the sewers under Los Angeles). The complete model was used for long shots as well as a few overhead shots where it appeared to be walking but was actually being towed along on a camera dolly (a wheeled platform used to move a camera around). A motor in its body moved its legs back and forth but it was incapable of walking on its own. There were a number of other model ants built for the 'crowd' scenes and while they weren't fitted with any motors their heads and antennae were constructed in such a way that a carefully positioned wind-machine could move them to and fro. Originally the film was to have been made in colour, so to make the ants' eyes seem more alive they were filled with a soapy

mixture that constantly changed colour, but much of this effect was lost when the studio, for economic reasons, decided to switch to black and white just before shooting began. The ants were built by Warner Brothers' prop man Dick Smith and the various special effects were handled by Ralph Ayres.

Tarantula was a similar film to *Them!* in many ways, featuring, as it did, a gigantic spider on the loose in a desert setting but the process used to create this monster involved neither full-scale models or stop-motion photography. Instead a live spider was superimposed onto the actual scenery to create the illusion that it was of vast size. The man responsible for this was Photographic Effects expert Clifford Stine. He filmed a Panamanian tarantula, one of the largest of all spiders, moving over a small model set in the studio that corresponded exactly with the scenery in the desert where the live action had already been filmed. The spider was controlled by air jets which pushed it in the right direction, eventually, enabling the director to get the shot he wanted. It usually took about ten attempts before the spider would 'perform' correctly (actually several tarantulas were used during the making of the film as the hot lights produced a high mortality rate). The shots of the spider were then matted into the footage of the actual desert thus creating the impression that it was scuttling over mountain ridges and across desert plains. I personally think the result was very effective and in most sequences the illusion was almost perfect with one or two exceptions when the unseen studio model landscape didn't match up exactly with the real scenery and the spider appeared to be walking on thin air. But overall it was a much better method than the one used in *Them!* —a live spider is obviously much more mobile than full-scale models— but of course there are drawbacks. A live spider can only be persuaded to do a certain number of things, no matter how much you spray it with air jets whereas models, especially animated ones, can be made to perform any kind of action that may be required, providing the budget is large enough.

Clifford Stine repeated his success with spiders in a later film called *The Incredible Shrinking Man*. The battle between the shrunken man (played by Grant Williams) and the spider lurking in the basement of his house was one of the most memorable sequences in an impressive film. Much less successful was Stine's work in *The*



The giant ants strike in the Warner Bros film *Them!*



Deadly Mantis which, as the title suggests, concerned the activities of a giant, and somewhat anti-social, praying mantis. Part of the problem lay in the fact that a mantis isn't a creature that produces the same sort of fear and revulsion that a spider does and even a giant mantis didn't seem very frightening—but it was also clearly apparent that Stine was working with a very restricted budget and as a result his work lacked its usual precision. Even the best effects expert in the world can't achieve good results if he doesn't have sufficient money. (Stine worked on all sorts of films during the 1950s apart from the many monster ones and was recently brought out of retirement to film the models for *Earthquake*.)

COWBOY CREATURE

Not all the monsters loose in the cinema during the 1950s were of the giant variety—many were nearer human size, such as the one who featured in *The Thing from Another World*. The Thing was actually James Arness of *Guns Smoke* fame in green make-up and wearing long claws. So embarrassed was Arness by his costume that he refused to eat in the studio canteen with the rest of the cast during the making of the film. But the Thing itself, when it reached the screen, turned out to be a really frightening creation—a vegetable humanoid from outer space, with a taste for blood, who terrorises an isolated military base in the Arctic. There are a number of impressive sequences in the film, such as the one at the end where the creature is trapped and electrocuted—becoming smaller and smaller as it burns away. This effect was achieved by using a series of actors of diminishing sizes until, for the final shots, the costume was worn by a midget!



Another spaceship interior, this time *Forbidden Planet*.



Above—the *Deadly Mantis* Strikes! Left—Gort the robot attacks! Below left—the giant caterpillar lives!

Somewhat larger in size was the robot Gort in *The Day the Earth Stood Still*. Over 8 feet tall, Gort was actually the doorman at the famous Grauman's Chinese Cinema—Lock Martin. As the tallest man in Hollywood at that time he was the perfect choice to fill the huge robot suit. To construct the suit in a mould was first made and around it a fibreglass cloth was sewn into place. The cloth was sprayed with a solidifying lacquer. After becoming solid the fibreglass, which had dried to conform to the shape of the mould, was removed from the figure. It was cut into segments and liquid rubber was poured over each piece until it was of a sufficient thickness to appear solid yet still

pliable. The head was made of sheet metal. Ironically, like so many unnaturally tall men, Lock Martin was relatively weak and unable to pick up actress Patricia Neal for the scene where the robot had to carry the girl into the flying saucer.

We seem to be at the beginning of another science fiction film boom at the moment but it's a different type to the one that occurred during the 1950s. The field has matured since then and this time we won't be seeing many monsters. In films like *Rollerball*, *The Ultimate Warrior* and *Logan's Run* it's the people who are the monsters now. Actually, I think I preferred giant ants, dinosaurs and Martian war machines.

NIGHT OF THE LIVING DEAD

PITTSBURGH is in Pennsylvania but, as far as film director George A. Romero is concerned, it might as well be in Transylvania.

Romero has made four feature films. His first, *Night of the Living Dead*, is arguably the most consistently horrifying film ever made.

Romero's upper middle class New York father made promotional material for movie houses. George seems to make promotional material for lunatic asylums and cannibals.

He went to Pittsburgh's Carnegie Melton Institute as a Painting Design major, and during summer vacations he worked as a grip (an on-the-set electrician) on various movies in the New York area (including Hitchcock's *North By Northwest*). But when he eventually graduated it was from the Institute's theatre group. He and his friends then formed a company called Latent Image which, he says, was 'a bunch of guys kicking around doing commercials.' They made ads for ketchup, Heinz pickles and beer, among other delights.

They also made a film which *Variety* said raises doubts 'about the moral health of filmgoers who cheerfully opt for this unrelieved orgy of sadism'—*Night of the Living Dead*.

It's based on an allegorical story written by Romero 'to draw a parallel between what people are becoming and the idea that people are operating on many levels of insanity that are only clear to themselves.' This lofty

idea was quickly abandoned for what Romero calls a 'blood and guts' horror film; and what *Newsweek* called 'a step beyond in gore.'

A nice young couple, Barbara and Johnny, are visiting their father's grave. Within five minutes, Johnny has been killed by a ghoul, a staggering man. And Barbara is in a catatonic state of shock from which she never fully recovers.

She escapes to a safe, isolated house—and finds a half-eaten corpse at the top of the stairs. By this time a horde of ghouls are advancing on the house, glassy-eyed and mutilated. Then, horror of horrors, there's a negro.

But he's the film's hero. He saves Barbara and starts to barricade the doors as more and more ghouls gather round the house.

COMICBOOKS ON FILM

A NASA space probe returning from Venus has picked up radiation. On its return to earth large areas of the US have been contaminated. The unburied dead—the mutilated corpses of car accidents, the decaying corpses in funeral parlours—come back to life . . . come back to kill the living and eat their victims' flesh.

Early titles for the film included 'The Flesh Eaters' and 'Night of Anubis' (Anubis was an Egyptian god who, as was said, would one day lead the dead against the living).



Romero says, 'I had in the back of my mind the whole time the old EC comicbooks—you know, *Tales of the Crypt* and stuff like that. I used to be a big comic fan.'

The film was shot round the Latent Image commercial schedule over a seven month period. Actual filming took 30 shooting days.

The ghouls were the film makers' friends and relatives. Financial backers included a local lawyer, a couple from a local recording studio and a butcher who gleefully supplied entrails for the flesh-eating scenes.

'We felt that films aren't usually made this graphic,' says Romero. 'But why not? Why cut away when you know exactly what's going on? We got the intestines and we showed the ghouls going at them.'

As the film progresses, horror piles on horror. And the negro, Ben, finds that he and Barbara are not alone inside the house. In the basement are a typically middle-American family

The *Village Voice* said: 'What gives the film its power seems to be a combination of incredibly graphic grisliness, the grim realism of the locale and the ultimate plausibility of the characters.'

While the ghouls outside start mounting their attacks on the house, a conflict starts between the trapped survivors. I sometimes wonder if Sam Peckinpah saw *Night of the Living Dead* before he made *Straw Dogs*.

HYSTERIA, VIOLENCE AND DEATH

In *Night of the Living Dead*, the conflict within the house climaxes with hysteria, violence and death. But, of course, once someone dies they return to life as a ghoul. One of the ghouls outside, attacking the house, is Barbara's brother Johnny who was killed at the start of the film.

Soon, every simple shot of a door or window becomes a potential source of horror. And the audience begins to realise that the horror may just as easily come from inside the house as from outside it. The ghouls, as a TV reporter says, 'are ordinary people.'



Journalist Roger Ebert walked into a Chicago cinema where *Night of the Living Dead* (almost unbelievably) was the children's matinee. Mothers had gone off shopping. The children, left alone, were hysterical with fear. Ebert wrote a piece which *Readers Digest* reprinted under the headline **WHAT IS HOLLYWOOD DOING TO OUR CHILDREN?** This was typical of the initially unfavourable press coverage in the US.

Variety slammed it: 'The picture's basic premise is repellent, no brutalising stone is left unturned.' The few critics who noticed it dismissed it. Then, in October 1969, the US distributor re-released it as second feature to a film called *Slaves*.

Night of the Living Dead then appeared in several lists of the year's ten best films. Romero was asked to present it at a study session in the Film Department of New York's Museum of Modern Art. By the time it opened in Britain, the film (which cost \$114,000) had earned \$1 million.

It may well (as Sight and Sound has claimed) be 'the most horrifying' horror movie ever made.

As the film progresses, new characters are introduced only to be mercilessly killed off. A couple are roasted in a burning truck and eaten by the ghouls. A small girl stabs her mother to death with a garden trowel.

Horror piled on horror, shot in scary black and white (for budgetary reasons). Much of the dialogue was written the night before shooting. Some acting was improvised on the spot, although the basic script was finished before shooting started.

Romero says, 'Some of the graininess and some of the simplicity is intentional. We make a living making a glass of beer look like heaven, and we could have glossed this up too.'

But the stark realism, the natural, awkward dialogue and the naturalness of the amateur actors adds to the audience-involvement and the horror.

The uniformed policemen in the ghoul-hunt are real. Some of those not in uniform were off-duty policemen. 'Most of the people were actually from the small town we shot in,' says Romero. 'We had quite a bit of co-operation from people here in the city—the police and city fathers—happy to have guns in their hands.'

Financially successful as soon as it hit the drive-ins, *Night of the Living Dead* had trouble even with US distributors. Exploitation experts American International said they would handle it only if the ending were changed. The eventual distributors, Walter Reade, first saw it on the morning of Bobby Kennedy's assassination. They were quite shaken.

The producers, as a publicity stunt, took out an insurance policy in case people died of a heart attack during a screening.

After its success in the US even Variety was forced to grudgingly admit that it 'proved to be a substantial box office success in the screamies genre.'

If it's being shown within twenty miles of you, see it. One warning, though. It was recently shown around Britain in a double-bill with *The Cars That Ate Paris*. The print of *Night of the Living Dead* in that double-bill had the entire climax (including the death of about half the central characters) cut out. So be sure it's being shown either on its own or at a cinema that really cares about the films it shows.

A final sobering thought. One early suggestion at a script discussion was that, near the end of the film, someone should discover you can kill a ghoul by smacking it in the face with a Boston cream-pie. *Night of the Living Dead* could have ended in a gigantic pie-fight.

| | |
|---------------|------------------|
| Barbara | Judith O'Dea |
| Johnny | Russell Streiner |
| Ben | Duane Jones |
| Harry | Karl Hardman |
| Tom | Keith Wayne |
| Judy | Judith Ridley |
| Helen | Marilyn Eastman |
| Karen | Kyra Schon |

| | |
|--|----------------------------------|
| Director; Photographer; Editor..... | George A. Romero |
| Producers | Russell Streiner; Karl Hardman |
| Screenplay | John A. Russo |
| Based on a story by | George A. Romero |
| Special effects | Regis Survinski; Tony Pantanello |
| Script co-ordinators; continuity | Jacqueline Streiner; Betty Ellen |

| | | | |
|------|-----------------|---------------|------------|
| 1968 | Black and White | Certificate X | 90 minutes |
|------|-----------------|---------------|------------|





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VAN HELSING'S TERROR TALES

SWAMP FEVER

THE BAYOU COUNTRY OF THE AMERICAN DEEP SOUTH! SAD CYPRESS TREES DIPPING THEIR GNARLED BRANCHES TO THE OZZING GROUND... RANK UNDERGROWTH, DRIPPING WITH THE SLIME OF CENTURIES... TEEMING WILD LIFE, THAT HIDES FROM THE SUN, AND SCURRIES AND SCUTTLES IN THE SHADOWS... AND, WITHIN THIS MIRE, A FEELING OF DEATH AND DOOM THAT COULD ONLY BE DESCRIBED AS...

RICK VAN CREEF LIKED GIRLS...

C'MON, BEA — WE GOT AN HOUR TILL SUNDOWN! PLENTY OF TIME FOR WHAT I GOT IN MIND...

NO, RICK — I... I DON'T WANT TO! I... I GOTTA GET HOME...

NO PROBLEM IN ITSELF, YOU MIGHT SAY — BUT IT WAS THE WAY RICK SHOWED HIS INTEREST...

STOP YELLIN'! YOU KNOW YOU WANT IT! HEH — AN' YOU SURE GONNA GET IT!

RICK! LET ME GO! PLEASE! DON'T!

SURE IS GOOD. HUH? YEAH... REAL GOOD! HEH, HEH!

RICK HAD VERY STRANGE IDEAS...

NOW THEN, BITCH — TAKE THAT... AND THAT... AND THAT!

THOK! THOK!



SO LONG, SUE, BABY! NICE TO HAVE MEET YA, KID! HEH, HEH...



NOBODY COULD PIN ANYTHING ON RICK — LACK OF EVIDENCE, OF COURSE! BUT RUMOURS GOT AROUND...

STAY AWAY FROM THAT GUY, KATHY — HE'S POISON!



BUT THEY SAY FORBIDDEN FRUIT IS ALWAYS THE SWEETEST...

OH... HIM! LEAVE BURT OUT OF THIS HUH?



SURE WILL LEAVE YER BROTHER OUT OF IT! HEH! DON'T GET NO FUN CARVIN' GUYS!



WHEN KATHY DIDN'T COME HOME THAT NIGHT, BURT TOOK TO THE ROAD...

TRAILED THAT FREAK 30 MILES — THEN LOST HIM! BUT THAT'S HIS TRACKS, SURE ENOUGH! LEADIN' TOWARDS THE SWAMP!



JEEZ! WHAT'S THAT — STICKIN' OUTTA THE MUCK? LOOKS LIKE A BLASTED ARM!



MY GOD! THAT RING — IT'S KATHY'S!



BURT DIDN'T GO TO THE POLICE — HE HAD OTHER IDEAS!

MAMA DUBOIS... THEY SAY YOU GOT STRANGE POWERS OF VOODOO! I GOT A JOB FOR YUH...



BURT WANTED REVENGE — BUT HE WANTED THE PUNISHMENT TO FIT THE CRIME!

THE GUY THAT DID THIS — I WANT HIM TO PAY... IN SPADES!

MAMA DUBOIS GOT AN IDEA — HEH, HEH!



MAN WHO DO THIS THING LIKE PRETTY GIRLS. HUH? YOU THINK HE LIKE THIS ONE? HEH, HEH!



HOW SHE DID IT, BURT DIDN'T KNOW— BUT FROM THAT SEVERED LIMB... CAME A BEAUTIFUL WOMAN.



AND THE "CREATION" WAS DEFINITELY THE TYPE THAT FASCINATED RICK VAN CLEEF!

HOO-EEE!



TO THINK, FOR RICK, WAS TO ACT!

HEY, BABY— YOU WANNA RIDE? THIS BIKE'S A KILLER! HEH, HEH!

NOW THEN, SWEETS— LET'S GET DOWN TO BUSINESS! HEH, HEH!



MY GOD!



HE TRIED TO BACK AWAY— BUT THAT WAS A BIG MISTAKE!

UUGH! IN THE... SWAMP!



UHH! THAT... BRANCH! IF N I CAN JUST... REACH IT...



HE GRABBED THE BRANCH — AND THEN HE FOUND THERE WAS MORE THAN THE SWAMP-OOZE DRAGGING HIM DOWN... MUCH MORE!

YYAAARRGH!

HIS VICTIMS — ALL THOSE LOVELY GIRLS HE'D HACKED AND CHOPPED HAD BEEN GIVEN BURT HORRIBLE LIFE TO DRAG HIM DOWN...



... DOWN TO THE BOTTOMLESS OOZE... A FINAL CURE FOR RICK'S SWAMP FEVER!

HOUSE OF HAMMER BARGAIN BASEMENT



MM 1 25p
Chris Lee/Frankenstein poster, Lee & Chaney biographies, Planet/Apes



MM 2
Vincent Price and all about Dr. Phibes. Plus Focus on Freaks and pin-up.



MM 3 25p
Cushing / Frankenstein poster, Vault of Horror, Monster from Hell, etc.



MM 4 25p
Chris Lee/Dracula poster, Cushing biography, Satanic Rites, etc.



MM 5 25p
Blacula poster, Blob, Mummies, women monsters, science fiction, etc.



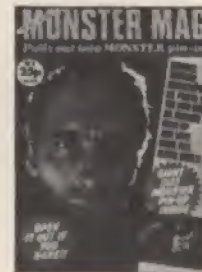
MM 6 25p
Earle skeleton poster, Hammer horror, vampires, The Devils, Lee/Dracula.



MM 7 25p
Lee/Fu Manchu poster, Ssssnake, Fu Manchu, Willard, Blood Island.



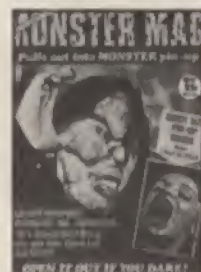
MM 8 30p
Scarey skull poster, Exorcist, Hammer horror, Beyond the Grave, etc.



MM 9 30p
Zombies poster, Spanish horror films, Lee, Horror Express, Satanism, etc.



MM 10 30p
Dr. Phibes poster, Star Trek, Outer Limits, Vincent Price, etc.



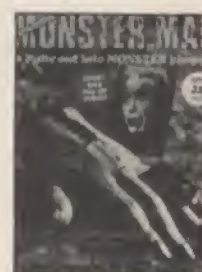
MM 11 30p
Fearsome female vampire poster, Seven Golden Vampires, Mutations, Superbeasts, etc.



MM 12 30p
Cushing & vampire poster, Frankenstein: True Story, Vampire Circus, etc.



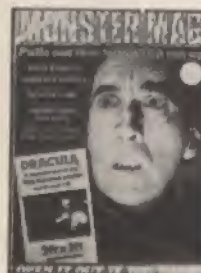
MM 13 30p
Lee/Dracula poster, Blacula, Bloody Apes, Torture films, Turiu.



MM 14 30p
Lee/Dracula poster, Sam Pekinpa films, Thing With Two Heads, werewolves.



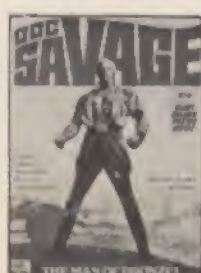
MM vol 2, No. 1 35p
Two vampire posters inc. Lee/Dracula, Exorcist effects, It's Alive, Spanish horror, Frightmare.



MM vol 2, No. 2 35p
1958 Dracula publicity poster reproduction, 4-pg Vampire Circus, Special Effects, Death Line, etc.



MM vol 2, No. 3 35p
Scars of Dracula, Legend of the Werewolf, Screen Scream, Dracula & Cushing posters.



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